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**1.** DENNIS KING. Showdom's greatest singing star.

**2.** MOST PERFECT TECHNICOLOR to date.

**3.** FAMOUS TITLE. Book, stage drama, operetta.

**4.** FAMOUS SONGS. "Song of the Vagabonds," "Only a Rose," "Hugette Waltz," by Rudolf Friml.

**5.** ALL-SINGING CAST. JEANETTE MAC DONALD, Warner Oland, O. P. Heggie, Lillian Roth, singing chorus of 1000.

**6.** MOST LAVISH PRODUCTION yet seen and heard.

**7.** GIGANTIC ADVERTISING. Full color pages Saturday Evening Post, American Weekly, other magazines. Special giant newspaper ads. Four radio broadcasts.

**8.** $2.00 ROAD SHOWS. New York, Philadelphia, Palm Beach. Smashing records!

**9.** HUNDREDS OF THEATRES voluntarily raise admission prices 33⅓% or more.

**10.** PARAMOUNT New Show World—as only Paramount can!

## DENNIS KING *in* "The Vagabond King"

*with* JEANETTE MacDONALD, O. P. Heggie, Warner Oland, Lillian Roth . . . *LUDWIG BERGER PRODUCTION*

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ALICE DAY WILLIAM COLLIER Jr. and JOHN ST. POLIS

DIRECTED BY
R. WILLIAM NEILL

Taken from the sensational stage play that astounded Broadway . . produced with sequences in gorgeous Technicolor . . and a beautiful theme melody by Arthur Johnston.

## SPLENDID

**Says the Film Daily**

## EXCELLENT

**Says Red Kann, Motion Picture News**

ALL-TALKING DRAMA of the CONGO

COLUMBIA PICTURES presents

## Vengeance

With "Vengeance" Columbia again takes the lead in setting a pace. It is the first all-talking drama of the Congo . . . . and is proving a Box-Office riot everywhere.

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**Dorothy Revier**
*and an all star supporting cast*
**Directed by Archie Mayo**

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*Telephone: Trinity 1481*
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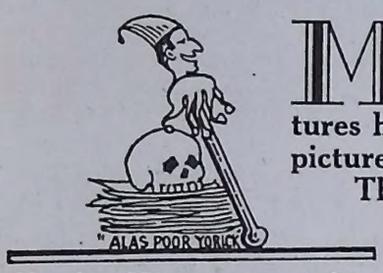
RAY LEWIS
**Editor and Managing Director**

*Published by Canadian Moving Picture Digest Company, Limited*
**259 Spadina Ave. - Toronto**

Vol. 21, No. 45 | TORONTO 2. CANADA | March 8th, 1930


## *Four of Year's Best*




METRO - GOLDWYN - MAYER is indulging in a display of justifiable pride owing to the fact that the Film Daily's Annual vote of the year's best pictures has given Metro - Goldwyn - Mayer four out of the ten pictures voted on as the year's best.

The four: "Broadway Melody," "The Last of Mrs. Cheyney," "Hallelujah," and "Madame X."

"Broadway Melody" was a sensation! It made Charles King over-night as it were; and staged a come-back for Bessie Love which gave that splendid artist a new position of strength in screen popularity.

The memory of Bessie Love's big scene will not soon be erased, despite the fact that many such scenes have been since attempted.

Anita Page also blazed a trail of glory for herself in "Broadway Melody"; and the combined excellence of story, players, sets, songs, music and direction by Harry Beaumont, made a picture which certainly established a precedent for Motion picture excellence and gave "Disraeli" a close run for first place.

"The Last of Mrs. Cheyney" starred Norma Shearer. It had an English setting, and the cast was one in which all honour was given to the King's English.

Norma made a tremendous hit with her beautiful diction, enunciation and her delightful interpretation of the charming Mrs. Cheyney. The direction by Sydney Franklin was flawless.

"Madame X" with Ruth Chatterton, Lewis Stone, and Raymond Hackett, an adaptation from the play by Alexandre Bisson, was directed by Lionel Barrymore. The Tivoli patrons are still talking about Ruth Chatterton's great trial scene.

Vidor's "Hallelujah" is a screen classic. A pageant, an epic, of Negro life. The revelation of a race of people with whom we live; and whom we have learned to understand and know through Roland Hayes' Spirituals and M-G-M's "Hallelujah."

Other writers have given us glimpses of the soul of this race, but "Nigger Heaven" and "Porgy" are not as balanced, nor as illuminating as "Hallelujah." Pictorially this picture is a gem. Any company might well be proud to present such a program; and although four of this season's M-G-M's have been mentioned among the year's ten best, this company has presented several other features which have been conspicuous for merit.

Since 1922, M-G-M has held the lead in majority vote, which covers the opinion of the trade and general press, giving Metro-Goldwyn-Mayer a total of eighteen best pictures, with its nearest competitor for honours totalling fifteen.

# RAY PRESENTS

RAY LEWIS

PANTAGES THEATRE, Toronto, will change its name and be henceforth known as the Imperial, with RKO supplying the vaudeville program. This week's bill had Rudy Vallee in "The Vagabond Lover." Pantages patrons appear to know and like Rudy; and the manner of building up to the picture is an excellent one. Throughout the show the various performers introduce some comment in connection with Rudy Vallee, or some imitation of him; and by the time the picture is flashed, the audience is all "set" as it were, for the showing.

*Universal's "Jade Box" in serial form appears to have caught the exhibitors' fancy. There are hundreds of houses which formerly played to packed business with serials; and where a talking serial should be a real attraction. In addition to this angle, public tastes vary, change, and then return to former fancies. We are about due for a return to favor of serials; and now that these are talking, it looks like "real melodrama," just to balance so much of the "fluffy stuff" we are getting.*

WHICH reminds us to remark that "Hit The Deck," with Jack Oakie and Polly Walker. RKO is ROK, meaning Real Okay, a musical show, but not the usual girl show, being different, and having a real love story and personality. Jack Oakie certainly stars where he belongs, you can't seem to see and hear enough of him, there should have been more of him in "Hit the Deck." As a naturally fresh sailor, he impersonates a character with the "I love me" angle predominant, but the naive self-esteem "gets over" because this self-loving sailor, has really something to crow about, and you can't help "lovin' dat man."

*Polly Walker, as the daughter of a sailor-captain, and owner of a "Java and Doughnut" restaurant, has a pretty singing and speaking voice, in addition to a sincere and natural screen ability. She fits into the part gracefully. The Hallelujah Chorus was great stuff, and the few girl flashes for dressing up the picture served their purpose, although the story and interest were strong enough to carry through without the embellishment. Exhibitors who are looking for something different in a musical show, and not just another girl picture will find that "Hit The Deck" is the picture for their house. "Lavinia," the dark comedy background to the light stuff, was a 100% Mammy and an asset to the picture.*

THE UPTOWN" is doing a capacity business, and Nelson Shea is consequently wreathed in one of his well-known smiles of contentment, when the show and business happen to support each other with desirable box-office results. Jack Arthur staged a Montmarte scene with the Uptown Girls doing their French bits invitingly. The principal dancers doing an Apache dance with a melodramatic climax which brought several curtain calls. Between you and me, the orchestra sounds great in its various numbers; and it is a change, and a treat to hear it.

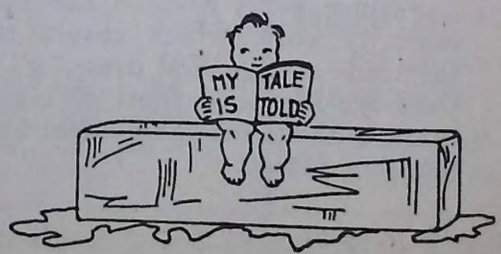
*Ramon Novarro in "Devil May Care," is at Loew's, and "Bernie," meaning Jules Bernstein, is "telling the world" how good this M-G-M feature is. The world appears to agree with him as represented in Toronto, for out of our population of 826,186, Loew's is having all this theatre can hold this week.*

THE TIVOLI, where Tom Daley reigns serene and supreme, has introduced the Daley Topics again. Have not had a chance yet to see the whole show, but what I saw was good and so are the reports. Passing the house two matinee days I observed some healthy looking queues, more than the usual line-up, for Richard Barthelmess, in "Son of the Gods," a First National. Tom states that we should have more pictures as good as "Son of the Gods." Patronage is backing up his conviction. Saw a few flashes of the trailer, they were powerful and if the picture holds up to these scenes, it must be in truth a "Son of the Gods" among pictures. Will let you know if the real thing is as good as the flash.

*Talking about Toronto population, they are telling us, we will soon be in the million class. The increase for Toronto in 1929 is 10,808 and Greater Toronto 21,837.*

*Sir Esme Howard, retired British Ambassador to the United States, during an address before the Pilgrims of London, predicts that "Canada in the next fifty years will be financially and economically one of the great powers of the world," but don't wait until then to take Canada seriously. The Digest has been selling Canada to the world's showmen for the past fteen years and I would like to be here for the party.*

*Meanwhile, the Province of Ontario had a surplus this year of over two and a half millions.*



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This equipment is further proof that it pays to choose Northern Electric With this system you are assured the benefits of every new development in sound reproduction apparatus.

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The VOICE of ACTION

WESTERN ELECTRIC IN U. S. A

# Observations — The Spotlight — By The Editor

*"Let he who observes, observe that he too is being observed in his observations; and therefor let him make his remarks as he observes the subject of them, nor add a tittle, nor a jot to that which passeth between the observer and the observed. So by these rules may all men know the observer is observant."*

BY THE WAY, in the presentation of Tivoli Topics, there is a comedy introduced in the Pathe News Reel, called "The Runaway Horse," which can celebrate its silver wedding, being first released in 1907, when Ernest Ouimet, now general Canadian representative for Van Beuren attractions; bought two of the original prints. One of the interesting incidents in connection with "The Runaway Horse" is the introduction of the Pathe Rooster which adorns the walls of the interiors of this little comedy, it evidently being the intention of Pathe to register this rooster as a trademark; and since at that time producers were only known as manufacturers, this was the method adopted by way of trademark presentation.

* * * *

IT LOOKS as if Fox is winning out, the shareholders having supported the refinancing plan which Fox approves. Well, after it's over, it should furnish a real moving picture story, based on the William Fox Affidavit, etc., and one which our Showmen could very well digest to their general advantage.

Fox states in his affidavit, that the American Telephone and Telegraph Company helped to finance the Fox and Loew deal, through Electrical Research Products, Incorporated. The latter company is subsidiary of Western Electric, and agreed to loan the Fox Interests $15,000,000 to purchase the Loew Stock.

* * * *

IN RETURN for the loan the Electrical Research Products received, on demand, certain releases of "valid claims" against the company, which were held by William Fox, and the Fox Case Corporation, governing "license agreements."

A permanent funding and financing plan was instituted to enable the Fox Theatre Enterprise to take care of the repayment of the loan, since it was understood, according to the Fox affidavit, that the earnings of the company could not take care of the debt.

* * * *

FOX critics have pointed out his vast theatre acquisitions as the cause of the present trouble, but Fox has an alibi for this theatre expansion and acquisition, in his statement, which declares that Mr. Otterson of the Western Electric and the bankers, Halsey Stuart and Co., were fully aware of what was transpiring, in fact, urged it, owing to conditions in Continental Europe, where patent litigation was in process, and where, by a court decree, Germany was practically a closed door to the company by way of Sound installations.

* * * *

IN VIEW of the European situation, it was necessary to acquire more theatres in America and elsewhere for the marketing of "Sound Equipment"; and Fox states that there was an understanding between Mr. Otterson and himself that he, Fox, would make an arrangement with Electrical Research Products, Inc., to instal sound equipment with the acquisition of further theatre interests.

The affidavit covers the West Coast Theatre deal, and presents the plan for a permanent refinancing of Fox and the Theatres Corporation, which has been tentatively prepared by Halsey Stuart & Co., who had in conjunction with Electrical Research Products, Inc., been working upon it.

* * * *

IT WAS impossible to proceed with the plan owing to the difficulties which involved the proposed Loew consolidation.

The collapse of the Stock Market with the astounding deflation of market values followed.

Mr. Fox attributes his present dilemma, to three primary causes, "Inability to complete proposed Loew consolidation." "Serious personal injury which necessitated a temporary retirement from active management," and "the financial crash."

* * * *

THE affidavit refers to an arrangement between Adolph Zukor and Warner Bros., to split West Coast Theatres, if either was successful in closing deals, in a state of process for the circuit, with Fox.

To cap the climax of this dramatic affidavit, William Fox states and swears to his statement, that he was told that Mr. Stuart and Mr. Otterson "had definitely decided to depose him as president, notwithstanding the provisions of the Trust agreement to the contrary."

Learning this, Fox tried to fight his way out through other financial connections, but found an alleged blockade, until "certain banking interests" finally came to his aid.

* * * *

THE STORY is not unusual, in Finance. It has probably happened many times during the growth of international enterprises, to other men.

It should not have surprised William Fox, since he stood alone, the "lone wolf" in a Wall St. theatre arena, which was sounding a clarion call, involving a multiplicity of Interests, in which the Motion Picture only played one part in an Epic of Enterprise.

Our Show Business took to Wall St. like "a duck takes to water." Our Show Business made "Sound" popular. Without our Showmen and the capital invested in theatres, in production, Motion Picture patronage, upon which countless millions had been spent, millions which cost the "sound" manufacturers not one penny, "Sound Equipment" could not have secured such a world market.

* * * *

WE ARE NOT overlooking the part "sound" has played in the life of "Motion Pictures," nor in anyway minimizing its value, but we do emphasize that "Sound" has built its citadel upon the Silent Film, which our Showmen created and fostered, which they preserved for the advance of to-day's "Sound" program; and that these Showmen are still of infinite value to Show Business, which needs their Sound Showmanship vision, for the "Sound Era."

(Continued on Page 9)

## Observations

(Continued from Page 8)

IT IS ALSO necessary for the "Sound Magnates" to take into consideration that our Showmen still have the power "to make or break" the "Sound Development."

"Talking Pictures" is an acquired taste, and the Silent Film has not yet lost its appeal, nor will it ever cease to have a silent persuasion which is peculiar to itself.

The power of propaganda is a sort of hypnotism, when backed up by quality and finance, and the world's markets are yours, with whatever you care to sell the market, providing you centralize and direct your forces for such an objective.

* * * *

TELEVISION is not yet so perfected that it becomes opposition to Show Business, but it is coming; and seeing pictures in our home is certainly a great business and a progressive movement, typical of this age, right in line with Radio's progress, but presents an angle of cutting into box-office receipts which may be considerable.

* * * *

IN VIEW of the objective toward which the "Sound Era" is heading, it might be wise to retain a sufficient number of our Showmen in Show Business, in order that Show Business may continue. All the theatres cannot be turned into office buildings profitably, and part of the world will always refuse to stay home for "all the comforts of a home." Part of the world will also learn to appreciate a "talking drama" after the "Sound" Film Age, and Show Business, since its birth, has always been successfully managed by that type of individual who prefers Show Business to all other business enterprise.

* * * *

WHEN Industrialists and Financiers get a complex that it's the easiest thing in the world to be a Showman, let them try producing a few pictures on their own for a time, or managing a theatre. They will find the answer to their Showmanship in either field. We have had a few Financial Wizards, etc., try production.

They never added anything to Motion Picture history, scarcely left their names; and incidentally dropped some real millions.

## Lyceum Sydney Reopens

The Lyceum Theatre, Sydney, N.S., has been closed for ten years, save for the occasional presentation of a local show. It is to re-open with regular shows under the management of Ernest Schofield of Glace Bay and W. R. Lawley of North Sydney, who have leased the house.

Improvements have been made; and the opening show will introduce a well-know stock company.

## Pantages Very Ill

From his prison cot, Alexander Pantages is planning a new chain of theatres to perpetuate his name, the present theatres, which he sold, are gradually eliminating the name of Pantages.


## A Thoroughly Sound Proposition!

1. A complete Track and Disc Sound Unit and latest model Motion Picture Projector in one complete unit, built in one factory.
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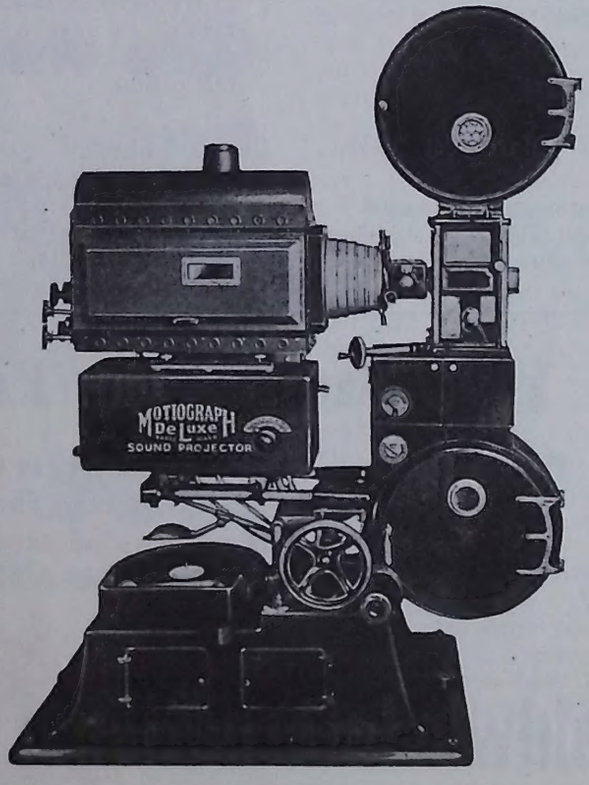


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*"Courtesy With Service"*

# Looking Over the Mail!

February 24th, 1930.

Dear Miss Lewis:

I have pleasure in enclosing Money Order for $5.00, covering one year's subscription to The Digest.

I might add my voice to those of your numerous friends, and say that I also thoroughly enjoy reading your publication, and follow with interest your prophecies about things theatrical.

Wishing you all success,

Yours very truly,

C. S. FERGUSON,

Manager, Strand Theatre, Chilliwack, B.C.

*"Thanks, Manager Ferguson, your voice sounds good to me."*

* * * *

Dear Miss Lewis: March 4th, 1930.

Enclosed please find check for $5.00 in payment of renewal of subscription for Canadian Moving Picture Digest for year ending March 31st, 1931.

At this time would ask that you change your mailing list as follows:

From Kenilworth Theatre at 241 Kenilworth Ave. N. to United Amusement Co., 41 Spadina Ave., Hamilton, Ontario.

Yours truly,

UNITED AMUSEMENT COMPANY,

By *H. W. BRADEN.*

*"Thanks for check, glad to renew."*

* * * *

March 1st, 1930.

Dear Miss Lewis:

I have pleasure in enclosing herewith our cheque for $25.00 to cover five subscriptions to The Digest. These subscriptions are in the following names:

Miss Alice Fairweather, Maritime Film Board of Trade, Capitol Theatre, St. John, N.B.

Miss Helen Channing, Montreal Film Board of Trade, 366 Mayor St., Montreal, Que.

Miss Margaret Streeks, Winnipeg Film Board of Trade, Film Exchange Bldg., Winnipeg, Man.

Mr. J. A. H. Millican, Calgary Film Board of Trade, 900 Lancaster Bldg., Calgary, Alta.

Mrs. Viola Montgomery, Vancouver Film Board of Trade, Film Exchange Bldg., Vancouver, B.C.

Please check your mailing list and make sure you have the correct names and addresses.

Yours sincerely,

G. O. BURNETT,

General Secretary, Canadian Film Boards of Trade, Toronto, Ont.

*"Thanks, Mr. Burnett, for subscriptions, like a baby needs its M-o-t-h-e-r, that's how we need these paid subscribers."*

* * * *

January 30th, 1930.

Dear Miss Lewis:

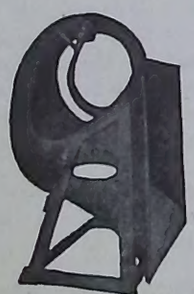
We have an enquiry for your Journal and should be gratified to have a sample copy for display purposes, together with a statement of price. Thanking you in anticipation,

Yours sincerely,

I. W. SYMONS,

Trade Publications Company, Auckland, N.Z.

*"Thanks for inquiry, no country is too far away for us to Digest."*

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# Pettijohn Labels H

CHARLES PETTIJOHN takes a well-directed "whack" at the Hudson bill which aims at Federal Film Control in the U. S.

"Labelling Motion Pictures among public utilities has no more justification," states Pettijohn, "than the application for such a classification in respect to clothing, steel, and automobile industries."

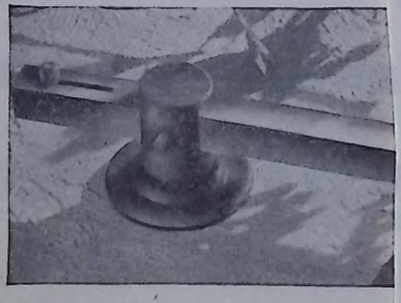
The present Hudson Bill is thirty-two pages long, but twenty-two pages shorter than the similar bill, which makes this bill only twenty-two pages less bitter, but not "short and sweet," evidently, since Pettijohn states, and he should legally know, that the sections of the bill "are so socialistic and radical as to constitute a dangerous menace to all branches of the industry."

THE BILL has as its motive these alleged angles of presentation, "to protect the Motion Picture Industry against unfair trade practices and monopoly; to provide just settlement of complaints of unfair dealing; to provide for the manufacture of wholesome motion pictures, both silent and talking, at the sources of production, to create a Federal motion picture commission to define its powers; and for other purposes."

Herein lies the "fly in the ointment"; which like the apothecary's ointment, causeth the bill "to stink."

"A FEDERAL Motion Picture commission to define its powers; and for other purposes," is sufficiently illuminating as to not suit the purpose of the Motion Picture Industry, and not more necessary than a Federal commission to define the powers of the drama, the opera, the music publishing, and musical presentations, the literary and other artistic creations, and the numer-

**Setting "NEW STAN**



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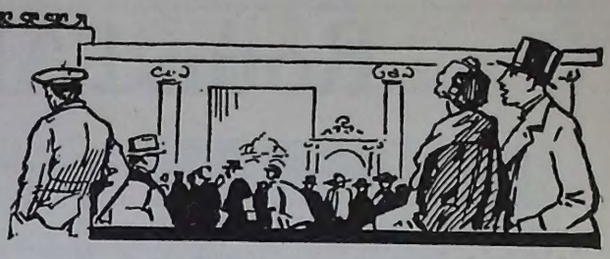

The Pantages Theatre, Vancouver, one of the largest and finest houses in Western Canada, has been rechristened the Beacon Theatre, following the severing of relations with Alex Pantages. The theatre has an exclusive talking picture policy with program changes twice weekly. Other Pantages Theatres in the Dominion are due to adopt new names shortly.

---

"Sally" was held over for a second week at the Centre Theatre, Ottawa, Ontario, by Manager Don Stapleton because of big business.

---

Universal's newspaper reel is proving popular among theatres of Ontario, various large theatres booking the release regularly, including the Hippodrome, Toronto, and B. F. Keith's, Ottawa.

---

Under the auspices of T. R. Tubman, manager of the Regent and Imperial Theatres, Ottawa, O. R. Harvey, manager of the Research Products Department of the Northern Electric Company, Montreal, associated with the Western Electric Company, delivered a striking address before the Engineering Institute of Canada on motion picture developments during which he brought out many important facts. A demonstration was also given with the aid of a portable audien outfit.

Mr. Harvey, who is recognized as an outstanding authority on film synchronization, declared that the motion picture business had been revolutionized since the introduction of the first practical and successful talking picture, "The Jazz Singer," in New York by Warner Bros. in 1927, and predicted the general adoption of color photography as the 1930 development in the cinematic art. Third dimension pictures would be the next stop.

During the past three years, $500,000,000 had been spent on sound equipment and millions of dollars worth of old equipment had been scrapped, he said. Ten thousand of the 50,000 theatres in 44 countries of the world had been wired and, in Canada, one third of the theatres had been completely equipped for the presentation of synchronized films. Incidentally, the fact that 8,000,000 people attended the moving picture theatres in Canada each week indicated the influence of the screen. Sound films in practical form had resulted largely from the experiments in the Western Electric's Bell Laboratories where 6,000 persons were engaged in research, he declared.

In 1890 Edison first conceived the idea of giving eyes to his phonograph. Attempts to add speech to motion pictures had been commercial failures in 1904, 1912, 1918 and 1922, however. The English language was acceptable in film form in 44 countries and this was just one indication of the immense influence the invention was having on world thought and affairs.

Many prominent Government officials and community leaders heard the impressive address.

**POSITION WANTED**

**Operator with 4 years' experience, some on Sound, desires position. Will work as second operator.**

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# Looking Over

February 24th, 1930.

Dear Miss Lewis:

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I might add my voice to those of your numerous friends, and say that I also thoroughly enjoy reading your publication, and follow with interest your prophecies about things theatrical.

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Yours very truly,

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Manager, Strand Theatre, Chilliwack, B.C.

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## *Fly In Ointment Federal Control*

(Continued from Page 11)

party, the other four "shall be appointed without party designation, or without party responsibility."

THAT IS a bright idea, Hudson, divide the opposition up, so that the entire strength and control will be vested in the five which can represent one party of politics!

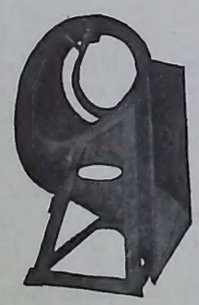
Now when Motion Pictures become "party controlled," it will be a case of "scratch my back and I'll scratch yours," but if the Motion Picture Industry is itching for that kind of a "scratch," it is not measuring "up to scratch" in its shrewd showmanship vision.

THE head office, or bureau is to be centred at Washington, but the commission can establish world wide offices, according to the latitude and longtitude of the bill, which provides that such offices shall be established "wherever efficiency, economy and public interest require."

The bill further provides that the commission shall collect from each applicant for a license, or a permit, a fee of $10.00 for each thousand feet, or fraction thereof of film, and $5.00 for each additional copy, thereof licensed by the commission, but a provision is made, after a six months' period, of regulating fees according to the commission's requirement.

THE commission's jurisdiction will cover all motion picture territory, production, distribution, advertising, arbitration, censorship, in fact it is to specialize in all these departments, which after a period of thirty odd years is still worrying the specialists of motion pictures.

The Federal Commission is going to be "such a smart guy" that without any experience, or interest in Motion Pictures, this commission is going to run the Motion Picture Industry, yes, run it off the American continent, if we'll let it!

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# Show Business

It is indicated at Victoria, B.C., in well informed circles that the government of British Columbia will not reduce the British Columbia Amusement Tax, although the theatres have threatened to raise their prices and tc stop collecting the levy, unless a cut in the tax is allowed to go into effect this year.

The revenue from the B. C. theatre tax is $200,000; in Manitoba it is $450,000.

If the theatres refuse to collect the tax it will be necessary for the B. C. Government of the province to set up separate booths at the theatres where tax tickets will be sold separate from the admission tickets.

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The Strand Moving Picture Theatre, Prince Albert, Sask., was destroyed by fire, Feb. 14th. The fire was at its height early in the evening; it was feared that adjoining business blocks on Central Ave., the main street, would fall prey to the flames. The Strand building loss is set at $30,000.

Bob Price, operator in the projection room where the blaze broke out, escaped from the room in the nick of time by hurtling through the window and making a safe descent to the ground. Only about 20 people were in the theatre at the time of the outbreak, about 7 o'clock, and all made a safe exit when somebody shouted, "fire." The building quickly filled with dense flames and smoke when 17,000 feet of film in the projection room burned.

The fire soon got beyond control in spite of efforts of the firemen who were soon on the scene. The roof fell in, the interior was gutted and the basement filled with water as streams were played on the blazing building. The firemen and citizens then concentrated their efforts on adjoining buildings.

The firemen were hampered by intense cold which turned their wet clothing into heavy masses of ice.

Damage to the theatre will be heavy outside of the building loss. The moving picture house had recently been altered extensively inside and talkies were installed.

It was owned by Famous Players Canadian Corp.

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Theatre newspaper advertising in all cities and towns of Manitoba now bears the classification mark of the Manitoba Board of Moving Picture Censors, either "General" for both adults and juveniles, or "Special" for which no children's tickets can be sold. The first feature to be restricted in this regard was "Frozen Justice," playing the Province Theatre, Winnipeg, and Manager H. Jernberg had to advertise "No children's tickets sold." The adults filled the house.

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The annual Motion Picture Operators' Ball was held in the gorgeous ballroom of the Mount Royal Hotel, Montreal, recently, with acts and specialties being supplied by many theatres. Proceeds went to the benefit fund of the union.

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The Capitol Theatre, Windsor, Ontario, was the scene of a daylight robbery when a lone bandit held up Assistant Manager Dave Krendall at the point of a gun in his office and secured $1,500. The revolver and money bag were found on the stairs of a local hotel later but the bandit vanished.

The Pantages Theatre, Vancouver, one of the largest and finest houses in Western Canada, has been rechristened the Beacon Theatre, following the severing of relations with Alex Pantages. The theatre has an exclusive talking picture policy with program changes twice weekly. Other Pantages Theatres in the Dominion are due to adopt new names shortly.

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"Sally" was held over for a second week at the Centre Theatre, Ottawa, Ontario, by Manager Don Stapleton because of big business.

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Universal's newspaper reel is proving popular among theatres of Ontario, various large theatres booking the release regularly, including the Hippodrome, Toronto, and B. F. Keith's, Ottawa.

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Under the auspices of T. R. Tubman, manager of the Regent and Imperial Theatres, Ottawa, O. R. Harvey, manager of the Research Products Department of the Northern Electric Company, Montreal, associated with the Western Electric Company, delivered a striking address before the Engineering Institute of Canada on motion picture developments during which he brought out many important facts. A demonstration was also given with the aid of a portable audien outfit.

Mr. Harvey, who is recognized as an outstanding authority on film synchronization, declared that the motion picture business had been revolutionized since the introduction of the first practical and successful talking picture, "The Jazz Singer," in New York by Warner Bros. in 1927, and predicted the general adoption of color photography as the 1930 development in the cinematic art. Third dimension pictures would be the next stop.

During the past three years, $500,000,000 had been spent on sound equipment and millions of dollars worth of old equipment had been scrapped, he said. Ten thousand of the 50,000 theatres in 44 countries of the world had been wired and, in Canada, one third of the theatres had been completely equipped for the presentation of synchronized films. Incidentally, the fact that 8,000,000 people attended the moving picture theatres in Canada each week indicated the influence of the screen. Sound films in practical form had resulted largely from the experiments in the Western Electric's Bell Laboratories where 6,000 persons were engaged in research, he declared.

In 1890 Edison first conceived the idea of giving eyes to his phonograph. Attempts to add speech to motion pictures had been commercial failures in 1904, 1912, 1918 and 1922, however. The English language was acceptable in film form in 44 countries and this was just one indication of the immense influence the invention was having on world thought and affairs.

Many prominent Government officials and community leaders heard the impressive address.

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# Round About the Studios

**Charley Chase and Thelma Todd, as they appear in their latest Hal Roach - Metro-Goldwyn-Mayer comedy.**

"Caught Short" has been selected as final title for the Marie Dressler-Polly Moran picture now being completed at the Metro-Goldwyn-Mayer studio. The former title of this film was "Margin Mugs," and it deals with the tribulation of two housewives caught in the recent market turmoil.

Lupe Velez, famed Mexican film beauty has been signed by Universal, it was announced recently. She will have the role of Manette in "The Storm," the Langdon McCormick play which Universal is remaking as a talking picture, with an all-star cast which includes William Boyd in the chief male role. William Wyler is directing.

Frederic March, who recently played in support of Ruth Chatterton, in "Sarah and Son," has just been cast opposite Clara Bow in her next talking vehicle, "True to the Navy." Harry Green, whose next appearance will be in Nancy Carroll's starring picture, "Honey," also has been assigned to Miss Bow's company.

**Sally Starr and Anita Page, two Metro-Goldwyn-Mayer featured players.**

"The Singer of Seville," Ramon Novarro's latest singing-talking starring vehicle which Charles Brabin is directing for Metro-Goldwyn-Mayer, will permit the public to hear Novarro's voice as an opera singer for the first time. To sing in opera has been a lifelong ambition of the star, and in the new picture he does it for the first time in public, via the microphone.

"One Romantic Night" is the title under which Ferenc Molnar's "The Swan" will come to film theatres, Lillian Gish being its star and Rod LaRocque, Conrad Nagel, Marie Dressler and O. P. Heggie also being in its cast. Paul Stein directed. The film is completed.

Martha Norelius, the world's greatest aquatic star, demonstrates the ease and rhythm of perfect strokes in "Splashing Through," a new Pathe Sportlight.

In line with the new policy of associate producers at Universal City, Carl Laemmle, Jr., yesterday designated Albert DeMond as associate producer. He will give his attention particularly to the comedies. His latest picture is "The Cohens and Kellys in Scotland," soon to be released.

Edwin Carewe, screen producer and director, has just returned to Hollywood from a vacation trip to Havana, Cuba, to start work on "The Spoilers," which will star George Bancroft. Bartlett Cormack, author of "The Racket," has been working on the screen adaptation of Rex Beach's story.

Following the completion of "Honeymoon Zeppelin," Mack Sennett has placed in production, under the direction of A. Leslie Pearce, "Radio Kisses," featuring Marjorie Beebe and George Duryea. Rita Carewe, Dot Farley, Lew Kelly and June Gittleson are in the supporting cast.

"Mamba," a story of love, fighting and adventure, all-talking and done entirely in Technicolor, opens at the Gaiety Theatre Monday evening, March 10th. Tiffany which is releasing this production, acclaims it as the first all-Technicolor drama. In the cast are Jean Hersholt, Eleanor Boardman and Ralph Forbes.

After a protracted search for a leading feminine player for "Madame Satan," Cecil B. DeMille has selected Kay Johnson, New York stage actress who scored such a hit in "Dynamite," for this important role.

Carl Laemmle, Jr., has announced the cast of the Universal Special by Warner Fabian entitled "What Men Want." It includes Mary Nolan, Ben Lyon, Robert Ellis and Hallam Cooley. Ernest Laemmle will put "What Men Want" in production at Universal City as soon as Mary Nolan has finished her role in "Carnival Girl."

Mary Pickford's next film will be "Forever Yours," an all-talking picture in which she will be seen once more as the sole star, as was the case in "Coquette." Her last film appearance was made with Douglas Fairbanks in "The Taming of the Shrew."

Maureen O'Sullivan, Fox featured player recently brought over from Ireland, is certainly enjoying the "luck of the Irish." She has been assigned the ingenue lead in Will Roger's second talking picture for Fox Movietone, "So This Is London." Maureen recently completed a prominent role in John McCormack's first picture, "Song O' My Heart." Her Irish accent records delightfully in talking pictures and Fox holds great hopes for her career.

Kathryn Crawford who sings the hits in Pathe's "Red Hot Rhythm," played her first prominent stage role in "Hit the Deck.

**Dorothy Revier and David Nowell, in a scene from Columbia's all-talking tense drama, "Murder on the Roof."**

**In the Final Analysis**

# PATHE NEWS

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